Memphis Bridges (detail), by Marilynne Bradley

WHS President's Letter *by WHS President, Carole Hennessy*

Carole Hennessy,
WHS President

Dear WHS Members,

Spring is upon us and a return to an energized season for art shows seems to have arrived with it. As we emerge from the isolation of the pandemic, there is an enthusiasm for getting out to visit the museums and galleries. Being able to engage with art up close and personal once again brings joy to our lives and there is no show better than Watercolor USA!

The selections for Watercolor USA have been announced and 34 WHS members were included in the 85 works chosen by juror Kevin Umana. And we have already gained 3 members since the selections were announced. In April, the jurors will be selecting the awards. This year the WHS is providing 15 awards that will be chosen by two of our Board Members, Norma Herring and Gary Cadwallader. Our Memorial Awards this year will honor 5 of our members that have passed away recently and 5 of our original Charter Members that have not been previously recognized. We are pleased to be able to lend support to the Watercolor USA Exhibition and hope to be able to increase our awards in the coming year.

Watercolor USA will open on Friday, June 3 with a return to the usual Opening Reception from 5:30 - 7 pm. Our Lifetime Achievement Awards recipients, Marilynne Bradley and Cheng-Khee Chee, will each have a painting featured in the show. They will be honored by the Board that evening. The exhibition will close on August 28 and I hope many of you will be able to enjoy a visit to the Springfield Art Museum to see it.

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In this edition of the newsletter you will find all the information for the upcoming members show, Watercolor NOW! This year the show will be at the Birger Sandzen Memorial Art Gallery in Lindborg, Kansas. This is a beautiful gallery and I encourage you to enter. I am looking forward to being at the opening on August 21 from 2 - 4 pm and hope to see some of you there. The prospectus will also be available soon on our website. A catalog will be produced and exhibitors will receive a copy. Many thanks to Robert Mejer and Wayne Conyers for all their work on organizing this show.

I would like to thank Membership Director, Alicia Farris and Treasurer, John Keeling for all their work in collecting and recording the 2022 dues. Your dues are the primary source of funds for the WHS and make it possible to provide the awards for Watercolor USA and fund the members exhibit. So, thanks to all of you for your support.

On June 4 we will have our annual board meeting with some of us in Springfield and some on ZOOM. Being able to provide a way for our board members to participate no matter where they might be has been a positive that developed out of the restrictions of the past two years. We will be welcoming a few new members and saying goodbye to some longtime members. Laurin McCracken will step down from the board after serving us as Vice-President, President and President Ex-Officio. His leadership has helped to advance and promote the WHS in many ways. Wayne Conyers will be leaving the board after serving for more years than I can remember. Wayne served as Treasurer for many years and some of you may still recall the humorous reminders he would mail to prompt us to pay our dues. He has also worked on the arrangements for several of our Watercolor NOW! Exhibits. Their voices of experience will be missed and I know we all thank them for their service. WHS would not be possible without the generous service of members. In our next issue we will feature information on our new board members.

There remains many ways members can help out and if you are interested and being involved in some way, please contact me at president @watercolorusahonorsociety.org

I hope the spring and summer bring you good health and a flow of creative energy!

Thank you,

- ***Carole Hennessy***

President, Watercolor USA Honor Society

WATERCOLOR USA 2022

June 4 - August 28, 2022

Weisel and Kelly Galleries, Springfield Art Museum

1111 E. Brookside Dr., Springfield, MO 65807

This is the 61st exhibition of Watercolor USA, a national, annual, juried exhibition recognizing contemporary American watermedia painting. The event is open to artists (ages 18+) from all 50 states and U.S. territories and judged for a variety of prizes and possible purchase by the Museum. This year's exhibition will be judged by **Kevin Umaña**, co-founder of **The Ekru Project**, a Kansas City-based artist-run gallery focused on contemporary, emerging, and historically excluded artists. Roughly $20,000 in cash awards are available; top awards are $3,000, $2,000, and $1,500 cash. Additional cash awards are generously provided by the Watercolor USA Honor Society.

Please visit https://www.sgfmuseum.org for further details.

Congratulations to the WHS Artists accepted for Watercolor USA 2022!

Ingrid Albrecht
Ione Angilan
Robert Barnum
Kathy Bay
Bruse Bobick
Jerry Bowman
Linda Buechting
Ken Call
Kathleen Conover
Janet Doll
Kelly Eddington
L. S. Eldridge
Lisa Englander
Rita Finnegan
Jacqueline Gnott
Ellna Goodrum
Mark Grosserode
Carole Hennessy
Norma Herring
Chris Krupinski
Howard Kuo
Donald Lake
Alexis Lavine
Diane Lawrence
J.(Jie) Li
Anni Matsick
Ann Pember
Diane Schmidt
Fred Schollmeyer
Beth Shadur
Alisa Shea
Eileen Sudzina
Robert Therien
Sharon Warren

NEW MEMBERS

Monte Toon
Diane Shabino
Robin Avery

whs Lifetime Achievement Award

MARILYNNE BRADLEY

www.marilynneBradley.com

Marilynne Bradley is one of our Watercolor Honor Society's Lifetime Achievement Honorees. She lives in St. Louis and attended Washington University there and later Webster University and Syracuse University. Her work depicting St. Louis landmarks includes watercolors of restaurants, steamboats, and the Arch. For more about Marilynne, see her website: www.marilynneBradley.com and be sure and check out her "video" section. Let's welcome 2022 WHS Lifetime Achievement Honoree, Marilynne Bradley.

Q) Hello Marilynne, can you tell us a little of how you got started in watercolor?

A) After graduating with a BFA, my first job was as an architectural illustrator. I was skilled in drafting but didn't know how to paint watercolors. I taught myself by reading how-to books and experimenting with India ink drawings and Prang watercolors. Central to my approach to art is my experiments with techniques and no-nonsense practicality.

Q) What are some of your favorite paintings or series?

A) In 1991 I contracted a job to follow Gauguin's footsteps in the Marquesa Islands to paint a series of my interpretations of his subject matter. The experience of traveling by freighter from Island to Island was the beginning of a lifelong passion of combining travel and recording my visions in painting. This led to a unique visual commentary of my world. The Lewis and Clark Trail, The Santa Fe Trail, Paris, Riverboats etc. By painting in a series, one learns by observation and practice and improves perception.

Q) I was struck by your painting "Buffalo Soldiers". Could you talk about that a bit?

A) This painting is part of the Santa Fe series and shows the action of loading and shooting a rifle. I watched a reenactment and activated the scene. History has always been an interest of mine. The Buffalo Soldiers were unique to my knowledge of the West Frontier.

Chicago El

Q) I wonder how many steamboat paintings you've done in your life? They are some of my favorites.

A) The glamour and excitement of steamboats have always fascinated my imagination. In 1981 I traveled down river on a towboat and painted industrial scenes along the Mississippi River. I donated 40 paintings of my riverboats to the Steamboat Museum at the Mercantile Library. Twelve of my paintings have been reproduced in my book "Packets on Parade".

Q) I have to ask you about the Kansas City fountain paintings: I've tried to paint the horses and Indians fountain in the Plaza. So, I was drawn to those watercolors.

A) At one time I participated in the Country Club Plaza outdoor exhibits and painted landmarks of the area. This composition uses a limited palette of Prussian Blue. Burnt Sienna and Yellow Ochre. My method is first painting the dark areas to establish the balance of the composition.

Q) A really beautiful painting or set of paintings are the Winter Arch watercolors. They are gorgeous.

A) Again this series relates to my interests in history, the river, weather conditions and landmarks.

Q) And finally, we come to the Geometric paintings. One of my favorites was "Memphis Bridges". Could you talk about for a bit?

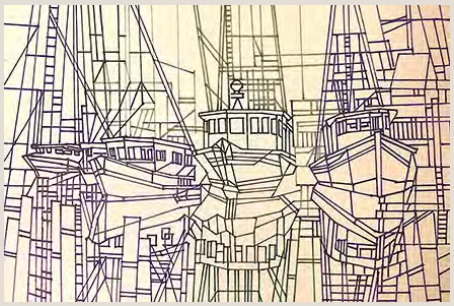
A) After years of approaching my art in a traditional manner, I translate perspective lines into a linear composition of angles, edges and shapes. The glazes of color value add to the depth of the painting. This intensity of the primary colors creates a depth of field and pulls the viewer into the composition. I consider the parts of a painting as anatomy. Lines are the bones, values are the flesh and colors are the skin.

Kansas City Fountain

Memphis Bridges

Delta Queen - Side

Tutorial by Marilynne Bradley



Through my characteristic use of linear drawing, I build up the surface with prismatic washes of color. The result is a visual collision of detailed linearity with bold color, offering the spectator distinct modes of viewing—from looking up close and from afar. Values and gradations of brightly colored geometric forms float across the composition, propelling dynamic motion while heightening the illusion of vast space.

My composition invites the viewer to move into a space of speculation and intrigue, creating interest with geometric shapes in juxtaposition with vivid colors.

The geometric transformations are influenced strongly by Cubism and Futurism, which are depicted in precise, sharply defined spatial environments. Changing the formal structure of organic shapes into rigid linear constructions alters the mood of a scene, not to mention the contrast it provides to shadows. This geometric analysis of form holds the composition together. The composition is compressed within lines leading the eye to one point of interest. My compositions evolve by reconstructing overlapping planes created by straight lines and tangents. The straight edge depicts precise, sharply defined spatial environments within the context of architectural and natural elements. Changing the formal structure of organic shapes into a controlled approach of rigid linear constructions alters the mood of a scene, not to mention the contrast it provides to shadows and movement. The composition is compressed within lines of force leading the eye to one point of interest. Patterns of shapes evolve into a controlled atmosphere.

I consider myself a Contemporary Urban Abstract painter. I'm captivated with texture, line, color, design, and shape that are the aesthetics of the urban environment. When I'm out exploring and find old decayed building facades, pipes, a freeway intersection, or a decrepit fence, this inspires me. My mind is like a camera and always taking pictures of what I see, feel, and interpret in the environment around me. As a prolific and intuitive painter, I am always exploring and experimenting with new materials and textures extending the possibilities on several different surfaces to make things up and take outrageous creative risks.

Memorials

Philip Jay O'Meilia
whose ability to capture the dramatic as well as the intimate moments of life on canvas and in bronze earned him national acclaim, died Wednesday, Jan. 26, at his Tulsa home after a brief illness. He was 94. O'Meilia studied art at the Art Students League in New York, the Chicago Academy of Fine Art, the Cape School of Art in Provincetown, Massachusetts, George Washington University in Washington, D.C., and the University of Tulsa. O'Meilia was inducted into the Oklahoma Hall of Fame in 1999. His works are in more than 500 private and public collections throughout the world.

Robert Jack Garver
(who was never once known as "Robert"), internationally-renowned watercolorist, West Chatham resident, and all-around great guy, died on August 2, 2021, four days after his 96th birthday. Jack attended Carnegie Tech on the G.I. Bill, graduating with a BFA in 1950. He always thought of himself as "an artist who teaches." His teaching career spanned forty years. He was chairman of the art departments at the Gilman School in Baltimore and the Lawrenceville School in New Jersey and taught set design at Goucher College. He also taught many adult workshops and classes, including locally at Chatham's Creative Arts Center and the Cape Cod Museum of Art. The lasting impression Jack made on his students was what he considered one of his greatest accomplishments. Jack was a member of the American Watercolor Society, Salmagundi Club New York, New England Watercolor Society, Pennsylvania Watercolor Society, Taos National Society of Watercolorists, the Watercolor USA Honor Society, and The Artists' Fellowship.

Taken from: https://www.dignitymemorial.com/obituaries/chatham-ma/r-jack-garver-10292798#

From the "Tip Jar"

Golden Colors has a new matte acrylic. Called ***SoFlat***, these colors come in jars, dry matte and have great covering power. I think of them as more like gouache except that they have a bit more texture and are permanent.

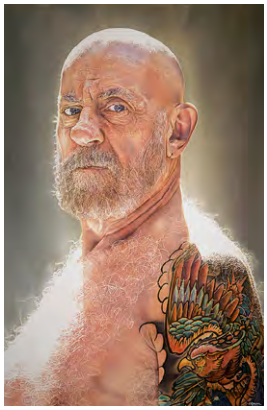
- Gary Cadwallader

When I painted ***"Wayne",*** I used **Miskit Frisket masking fluid** to cover all the areas that needed to be protected and then **used a sharp Xacto knife to get the very fine detail.** (Masking fluid isn't perfect, so there are always some touch ups to do.) The paper I used was **Arches 200lb cold press**. It's extremely durable, so it can take the scraping with the blade. Because I'm a transparent watercolorist I never use white paint of any kind. Nothing could ever beat the white of the paper for brilliance in my opinion!

- Irena Roman

A reminder that **Goo Gone will clean frisket off any brush.**

- Gary Cadwallader



Wayne by Irena Roman

whs Lifetime Achievement Award

CHENG-KHEE CHEE, AWS DF

I was born in China in 1934, where I finished my grade school education. In 1948 I emigrated to Penang, Malaysia, where I finished my high school education. In 1956 I went to Singapore to receive my Bachelor's Degree in Chinese Language and Literature at Nanyang University. I came to the United States in 1962 to pursue a Master's Degree at the University of Minnesota Twin Cities. I started working at the University of Minnesota Duluth in 1965 until my early retirement in 1994.

Chinese artists are strongly influenced by the two major Chinese philosophies: Confucianism and Taoism. Confucianism emphasizes the virtues of moral character and intellectual cultivation. It regards the art of painting exists to enlighten ethics, improve human relationship, and explore hidden truths. Taoism, on the other hand, emphasizes freedom, naturalness, meditation, intuition, imagination and spontaneity. The painter must be pure in spirit and free from all worldly desires. The fusion of these opposing virtues has given the Chinese scholars and artists' balance and strength, the qualities to be desired in an artist and scholar.

For over forty years, I have been experimenting, exploring, and searching for the most natural way (Taoism) to express my specific subjects and inner feelings, to synthesize the concepts and techniques of both East and West traditions, and to combine realism and abstraction trying to push limits of the watercolor medium.

Koi #1 (above-left), *Canyon Impression,* (below-left), *White Iris* (below)

Traditional Approach: Western Watercolor Paintings

The traditional academic approach to Western watercolor is to pre-select a subject, plan the composition, and then work toward achieving the result. I use this approach for painting subjects with complex perspective, such as boats, buildings and streets.

For each traditional watercolor, I generally select a sketch I did on location together with a few photo references as bases. From here I evaluate the design elements, determine the focal point, plan the space division, select a color scheme, and work out a value pattern. I first do a quarter sheet study, and then start working on a larger painting.

Step 1 - Sketch the subject with a small brush

Step 2 - Starting the shaded dark area, lock in color

Step 3 - Continue to apply color to the entire painting

Step 4 - Add details and adjust the overall color and value relations

St. Blaise Church (Dubrovnik)
(56cmx76cm, 22"x30", 2008)

Saturated Wet Deductive Process

I have discovered that if you thoroughly soak a sheet of good quality watercolor paper, it will allow easy lifting colors off the page. Therefore, I can paint the background first and then lift out shapes of any subject, build up forms and add details to finish a painting.

I use this method for painting subjects such as koi and flowers. Their shapes are generally lighter in value than the negative background, and they have soft edges. I love to paint koi because of their beauty and charm. They have spectacular design elements of color, shape, grouping rhythm and graceful movement. I can't resist painting them! I spent many years studying koi, and have their images stored in my mental database. When comes to painting, I can instantly retrieve the images and compose the painting in the process of painting.

Duluth has a spectacular rose garden with great verities. Our backyard has many kinds of irises, and my wife loves to raise orchids. I have these excellent resources to study, sketch and paint these flowers.

Step 1 - Apply colors over entire wet surface, adjust color temperature and Value.

Step 2 - Tilt the paper in different directions to mix the colors

Step 3 - Lift out fish shapes with a clean brush, build forms and adjust colors

Step 4 - Add details to finish

Improvisational Splash Color Approach

In my searching for textural effects for painting, I discovered that when a broad brush charged with color is swept over the glossy gel medium-coated high-surfaced illustration board, the paint is immediately repelled, and creates exciting textures resembling rocks and mountains. Since the board is very smooth and hard, colors stay on its surface and appear brighter and more intense. It is also easy to make changes. I utilize these qualities, taking an improvisational approach, to paint subjects such as rocks, mountains, and canyons and other highly textured subjects.

I start the painting with strong emotion and energy, and with great speed. I work at white heat for a few minutes, trying to cover the entire surface of the board. At the beginning stage I am concerned only with achieving incidental relationships of warm and cool colors, variety of shapes, light and dark value patterns, and texture. Gradually I exert more conscious control and guide the painting to its finishing stage.

Because of the ease of changing and editing the painting, I frequently went through a pile of unfinished or failed paintings of coastal scenes and mountain landscapes and reworked on many of them to turn them into successful paintings of totally different subjects, such as crabs, fish and even figures! The following demonstration of *Crabs 2005 No.1* 76cm x 102cm 2005, is a good example. It received Second Award in the Louisiana Watercolor Society 2007 annual National Exhibition, and was purchased by the University of Minnesota Duluth Tweed Museum of Art for its Permanent Collection.

Step 1 - I found first crab in this failed painting of lakeshore scene

Step 2 - I started to develop the shell, added claws

Step 3 - I moved on to define and develop other crabs

Step 4 - I refined and added details to finished the painting

Member Accomplishments

Ann Pember received the ***Third Place*** award in the ***32nd Rockies West National*** of the Western Colorado Watercolor Society for *"Opulence"* and *"Fall Radiance"* received an ***Honorable Mention*** Award in ***Watercolor Society of Alabama*** National Online Showcase.

Fall Radiance (left), and *Opulence* (right) by Ann Pember

Bob Mejer served as an ***Awards Juror*** for the ***International Society of Experimental Artists*** (ISEA) Member Online Exhibition *"Making Our Mark."* His watercolor *"Variant, Equilibrium"* was selected for inclusion in the ***13th Biennial National Art Exhibition*** hosted by the Visual Arts Center in Punta Gorda, Florida. Despina Tunberg-Curator, World Wide Art Promotion, INC (Santa Barbara CA) selected his watercolor *"Variant: The Dance Around"* to appear in the Online Art Magazine *"2022 World Wide Art, Artavita."* William Butler, Executive Director-Contemporary Art Center of Peoria IL has invited him to have a ***One Person Exhibition*** at the center from June 24-August 12, 2022 with a reception on July 16, 6:30-8:30pm.

Take PC #34 (left), and *Take PC #29* (right) by Bob Mejer

Beth Shadur, of Highland Park, IL, will have a ***solo exhibition*** of her *National Park Project* in April 1st to the 29th at ***Space 900 Gallery***, Evanston IL.

Cynthia Kukla's *solo exhibit* at the ***Annex Gallery,*** Cincinnati ran from December 3rd-January 15th and ***included seventy paintings*** and her second *Altar of Peace* installation, dedicated to those who died from Covid-19. Kukla created a wall tableau of 48 watercolors, many of which she made on location at ancient ruins while on three visiting professorships in Greece. Three paintings are currently in a curated exhibit at ***1628 Gallery,*** Cincinnati *Upon Reflection*. (Open until May 20th)

Ione Angilan won ***Second Place*** ($1000) in the 2022 Heartland Artist Exhibition in Merriam, KS. The watercolor painting is titled *"Waiting"*, 24x18 inches.

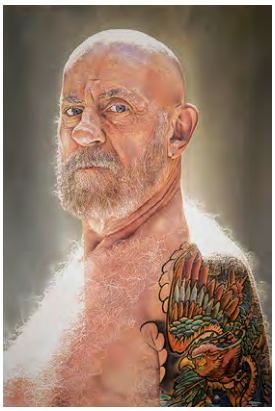
Two photos of the extensive solo show by Cynthia Kukla in Cincinnati. (left)

Member Accomplishments

Ione Angilan with her work *Waiting*

Irena Roman received the ***Silver Medal of Honor*** for her painting *"Wayne"* in the ***155th International Exhibition of the American Watercolor Society***. The show was (or will be) held April 11- 30, 2022 at the Salmagundi Club, NYC.

Jane Stoddard has been asked to be the ***Juror of Awards*** for the Adirondack show of watercolors at Oldforge in August and she'll be giving a ***three day workshop*** for the Northeast Watercolor Society National show and the Tour of Awards. Also, she won an ***Award of Merit*** in the ***Watercolor Society of Houston's*** international exhibition



Wayne by Irina Roman (top-left), *Illumination* by Jane Stoddard (top-right),and *Line and Space 9*, by Ken Goldman (above)

Boxed In by Kathleen Giles

Kathleen S. Giles's painting *"Life is Feeling Boxed In"* won the ***Bronze Medal*** in the ***American Watercolor's*** 2022 show. The image size is 22 x 30. The show is on display from April 11 - 30, 2022 at the Salmagundi Club in NYC. Also, Kathleen served as the ***Juror of Selection and Awards*** for the 2022 ***Mid-Atlantic Regional Watercolor Exhibition***, hosted by the Baltimore Watercolor Society. The exhibition is June 11th - 23rd. She will also be the workshop artist.

Ken Goldman received the ***Mary & Maxwell Desser Memorial Award*** for his watercolor *"Line and Space 9"* at the 2022 ***AWS 155th Annual International Exhibition***.

Norma Herring was invited by the City of Overland Park, KS to have a ***Solo show*** held in the Art at the Center Gallery in the Tomahawk Ridge Community Center, Overland Park, KS. 451 people viewed 35 of her best mixed water media paintings from Jan. 26 - March 11, 2022. She said, "This was a very big honor and a highlight of my art career which began over 40 years ago in

Pier Pressure by Phillip Smallwood

Member Accomplishments

Littleton, CO." She was nominated to be a ***WHS juror for the 2022 Watercolor USA Exhibition*** which will be held in June at the Springfield Art Museum.

Little Red Tractor (left) and *Checkmate* (right) by Rita Crooks

Philip Smallwood was the ***Featured Artist*** in the May/June 2021 issue of ***The Artist Magazine***. Also, his ***Solo Exhibition*** *"Dialogues with Reality: Paintings by P. Smallwood"* included over 40 works at the ***Butler Institute*** of American Art in Youngstown, OH, 2021/2022. He also held his first ***virtual Open Studio*** in 2021.

Easter Lillies (left) and *Going Home* (right) by Phillip Smallwood

Rita Crooks, Wausau, was part of the ***Abstract Artists Invitational*** exhibit at the ***Central Wisconsin Cultural Center*** in Wisconsin Rapids from January 18 to March 17. Six of her paintings were on display.

Rita Finnegan has recently become a ***WHS member.*** Two of her watercolors have been ***added to the collection*** of the Williamsburg Art & Historical Center in Williamsburg, Brooklyn, NY.

Wayne Conyers *"Whimsical Situations and Impossible Realities"* ***Solo Exhibition*** ran Aug. 15-Oct. 18, 2021, at the Carriage Factory Art Gallery, Newton, KS. His *"A Glimpse of the Journey"* ***Solo Exhibition*** ran at the new ***Midtown Art Gallery,*** Hutchinson, KS. He also ***juried*** the ***2022 Kansas Prairie Arts Exhibition*** at Gallery 96, Sterling, KS. He has *"A Larger Glimpse of the Journey"* a second ***Solo Exhibition*** at the Carriage Factory Art Gallery, Newton, KS (Nov.-Dec. 2022) which includes 52 paintings and drawings.

Sycamore Trees (right) and *Diamond Eye* (far-right) by Rita Finnegan

WATERCOLOR NOW! 2022

An Exhibition of WHS Members Watercolors

August 21 – October 23, 2022

Birger Sandzen Memorial Gallery, Bethany College, Lindsborg, KS

2022 CALENDAR

May 15 .....**Prospectus e-mailed or mailed to WHS members**

June 15.....Deadline for completed entry form & digital image

July 1-Aug. 1.....Paintings should arrive at Museum before August 1, 2022

August 21(Sunday).....Opening Reception 2:00-4:00 p.m.,
Birger Sandzen Memorial Gallery, Bethany College, Lindsborg, KS

August 21.....Gallery Talk by WHS President at 2:30 p.m.

October 23.....Exhibition Closes

October 24-Nov. 18.....Return of paintings to participating artists

ELIGIBILITY

Watercolor NOW! A biennial exhibition sponsored by WHS, and open to all Watercolor Honor Society Members. Members may submit one water media painting or 3D work for exhibition. There is no entry fee nor handling fee.

SPECIFICATIONS

All paintings must be framed, ready to hang and covered with plexiglas. White or off-white colored top mats, if used, are encouraged.

SELECTION PROCESS

Watercolor Now! was developed to give WHS artists the opportunity to exhibit both traditional and cutting-edge contemporary water media work without jury limitations. All WHS artists who choose to submit a work will have their work shown.

SALES

A sales commission of 30% will be requested on sales. All paintings are considered for sale unless listed as NFS. If NFS, please state insurance value.

STATEMENT OF LIABILITY

Artists are responsible for insuring their paintings to/from the exhibition. All artwork will be insured by the Birger Sandzen Memorial Gallery while on display. Submitting a work to this exhibition shall imply an agreement on the part of the artists to the conditions set forth.

CATALOG

WHS members who participate in the exhibition will receive a copy of the color catalog.

SUBMISSION REQUIREMENTS:

- All entries must be by digital file. The digital file submit by e-mail with **Watercolor NOW! Last Name, First Name; Image Title and Medium** in the *subject line.*
- Please submit clear/sharp images of your artwork. Images should be cropped to the edges of the art (top, bottom, and sides).
- Images must be in **jpeg format**. Images should be no larger than 8" on the longest side at 300 dpi.
- The image should be saved with the artist's **Last Name, First Name-Image Title and Medium.**
- ***E-mail completed Entry Form*** *(the way that you want your Name listed in the catalog along with City, State, Title, Image Size and Price)* ***and digital image to Robert Lee Mejer:*** **mejerbob@quincy.edu**
  Contact number for Bob Mejer: 217/228-5371.

Deadline for entry is June 15, 2022

PREPAID SHIPPING INSTRUCTIONS
Ship paintings to arrive between July 1-August 1, and addressed as follows:

Watercolor Now!
Birger Sandzen Memorial Gallery
Bethany College
401 N. First St.,
Lindsborg, KS 67456

Works must be shipped in re-usable containers along with a
prepaid FedEx or UPS return shipping label

Work may also be hand delivered to the Birger Sandzen Memorial Gallery. The museum is open from 8:30-4:00, Monday through Friday, and from 1:00-4:00 on Saturdays and Sundays. Either the museum director or a docent will be present during these hours.

Museum Contact information:
Ron Michael, Director
(785) 227-2220
sandzengallery@gmail.com
www.sandzen.org

ENTRY FORM:

Artist Name _____

Address_____

City_____State_____Zip_____

Telephone_____Email_____

TITLE_____

Image Size _____Framed Size_____

PRICE_____Insurance Value if NFS_____

Submission to Watercolor NOW! 2022 constitutes acceptance of the state conditions.

PAINTING LABEL:

PAINTING LABEL: Place on back upper left corner of painting

Artist Name _____

Address_____

City_____State_____Zip_____

Telephone_____Email_____

TITLE_____

SIZE _____**PRICE**_____

***Prepaid Return Shipping Address Label Required**